

25
C A T A L O G U E

OF THE

EXHIBITION

OF THE

NEW-YORK GALLERY OF THE FINE ARTS.

~~~~~  
FOUNDED 1844.  
~~~~~

NOW OPEN,

IN THE

LARGE SALOON OF THE NATIONAL ACADEMY OF DESIGN,

CORNER OF BROADWAY AND LEONARD-STREET.

=====

NEW-YORK :

JAMES VAN NORDEN & CO., PRINTERS,
No. 60 WILLIAM-STREET.

—
1844.

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REMARKS.

ON presenting to the public the first exhibition of the NEW-YORK GALLERY OF FINE ARTS, it is proper to state the objects which its founders had in view in establishing the institution. A permanent Gallery of Paintings, Sculpture and Engravings, is the ornament of almost every city of the world that equals in population the city of New-York. That New-York, with her wealth, enterprise and general intelligence, should be destitute of one of the features which indicate, in other cities, a liberal and refined people, has been a source of regret and mortification to all who feel a just pride in her character and prosperity. To supply this want, attempts have been made, without success, by many able and intelligent individuals; but recently an opportunity was presented for securing this desirable result.

Several years since the late LUMAN REED, distinguished as a merchant, and the enlightened promoter of the arts, commenced the formation of a private Gallery. The ardent and generous friend of our own artists, he intended it should be emphatically a Gallery of American Art. He had adorned it with the productions of the genius and skill of a number of our most eminent artists, and had formed a collection unequalled in our city, when death, in the midst of his career, put an end to the grand object he had in view. On the walls of our exhibition are seen the evidences of his judgment and generosity.

In the settlement of his estate, consequent to his decease, it became necessary to make some disposition of this collection. To separate and disperse it, piece by piece, was like tearing down, stone by stone, a monument erected by taste and liberality. It was a painful idea to all who had been in any way connected or associated with him—to his fellow merchant—to his family and friends—

to the artist and lover of the arts. To keep the collection entire, to retain it in our city, to make it the foundation of a great Gallery of Art, and at the same time a monument to the memory of LUMAN REED, was the united wish of all. A plan was suggested, which met the approbation of all; and taste and wealth, gratitude, respect and affection united in its accomplishment.

Accordingly an Association was formed, measures immediately adopted for raising the necessary funds, which were successful, and the "*Reed Collection*" is now the property of the Association.

It must be borne in mind, however, that this is but the commencement of a Gallery which it is believed will grow with the growth of the city, until it shall become worthy of the city of New-York.

One of the most attractive exhibitions in London is that of the "National Gallery." It was founded in 1823, when Parliament voted £57,000 for the purchase of the Angerstein collection, consisting of thirty-eight pictures. In 1825, £15,000 more were voted for an additional purchase of four pictures, making over three hundred and fifty thousand dollars for forty-two pictures. These high prices should not discourage us; they were paid, not solely because the paintings were of extraordinary merit and beauty, masterpieces of genius, but an immense additional value was attached to them because they were painted very many years previous; that from the hands which executed them there could be no more originals, and were consequently eagerly sought after by the wealth and royalty of Europe.

In 1836 the catalogue of the National Gallery numbered 114 pictures; of these, 69 had been added by bequest or donation. Among the principal donors are the names of Sir Geo. Beaumont, Rev. Holwell Carr, the Marquis of Stafford, Earl of Liverpool, Rev. W. Long and William Wilkins, Esq.

The New-York Gallery of the Fine Arts commences, it is believed, under auspices quite as favourable as those of the celebrated Gallery of the British metropolis, and may we not hope that the friends of the Fine Arts here will do as the friends of the Fine Arts have done in London? Already indeed has the example been followed by several of our most distinguished artists—Messrs. Ingham, Cole, Durand, Chapman, Edmonds, Mount and Cummings—who have presented or liberally offered to enrich our Gallery with the productions of their genius and skill.

It may not be out of place here to refer to the fact, that by the constitution the trustees are restricted from creating any liability on the part of the Association, and that they cannot in any way dispose of any of its property. A work of Art presented, must ever form a part of the Gallery, and can never be alienated.

It is hoped that this Gallery will plead its own cause with those who visit it. But it may not be improper to suggest to them its need of the public patronage, and to desire them to apprise their friends of the extremely easy terms on which its advantages, both present and prospective, may be enjoyed ; prospective as well as present, for no assessments or taxes are ever to be imposed on the shareholders. And yet the objects are as great as the means are humble. A Gallery of Art in a city, is a source of refinement ; nay, more, it is a stronghold of virtue. It opens a fountain of pure and improving pleasure to the stranger, to the idler, to the young, to our families, to our children. Call it a lounge, if you please ; let it catch the idle hours or arrest the weary step ; yet idling and relaxation *here*, can hardly fail to be improvement. Pictures of fair and spiritual beauty, forms of majestic virtue, portraitures of heroism and patriotism, shall lift the thoughts above their wonted range, to nobleness and sanctity. Soft and dreamy landscapes shall draw away the mind from "cankering care" and the choking dust of the street, and carry it back to the scenes of childhood and innocence. Common life shall be depicted and spiritualized upon these walls. Parents will bring their children here and explain to them the "Course of Empire," and tell them stories of other lands.

We are speaking, perhaps, scarcely with the gravity that becomes a statement like this ; but so persuaded are we of the beneficial and beautiful influences to be exerted by such an institution, that we can hardly restrain our language within the limits of statistical propriety. There is nothing that our country *lacks* so much as the refining influence of Art. And we feel sure that we may commend the undertaking to build up a Gallery of Art in this city, to the support and patronage of our people.

CONTRIBUTORS

*To the present Exhibition, by Donations or Loans of
Paintings or Engravings.*

THOMAS COLE,
A. B. DURAND,
THOS. H. FAILE,
FAMILY OF MR. REED,
CHARLES C. INGHAM,

CHARLES M. LEUPP,
JOSEPH N. LORD,
HENRY S. MULLIGAN,
MRS. MARY REED,
JONATHAN STURGES.

C A T A L O G U E

OF THE

EXHIBITION

OF THE

New-York Gallery of the Fine Arts.

- | NO. | SUBJECTS OF THE PAINTINGS. | ARTIST. |
|-----|---|-------------------------|
| 1. | Portrait of the late Luman Reed, - | <i>A. B. Durand.</i> |
| | Presented to the Gallery by the Artist. | |
| 2. | A Magdalen, - - - - - | <i>after Correggio.</i> |
| | (Reed collection.) | |
| 3. | An Allegory—Death and Immortality—An-
tique, - - - - - | <i>Italian School.</i> |
| | (Reed collection.) | |
| 4. | View from Froster Hill, England, - | <i>A. Richardson.</i> |
| | (Reed collection.) | |
| 5. | St. Cecilia, (copy from original by Carlo Dolce,
in the Dresden Gallery,) - - - | <i>Koffman.</i> |
| | This copy took the prize at the Dresden Exhibi-
tion. Loaned to the Gallery by Mrs. Mary Reed. | |
| 6. | Landscape, - - - - - | <i>Dutch School.</i> |
| | (Reed collection.) | |
| 7. | Mischief in the Pantry, - - - | <i>F. W. Edmonds.</i> |
| | Loaned to the Gallery by J. Sturges. | |
| 8. | Boy fallen asleep over his dinner, - - - | <i>Philip.</i> |
| | (Reed collection.) | |

NO.	SUBJECTS OF THE PAINTINGS.	ARTIST.
9.	Madonna, Infant and Saint Ann, (Reed collection.)	- <i>Italian School.</i>
10.	Mother, Child and Butterfly, (Reed collection.)	- <i>G. W. Flagg.</i>
11.	Interior—Dutch Apothecary's Shop, (Reed collection.)	- <i>Dutch School.</i>
12.	Portrait of President Monroe, From the original, by Stuart, in possession of —— —, Baltimore, Md. (Reed collection.)	- <i>A. B. Durand.</i>
13	Pan and Midas, (Reed collection.)	- <i>Goltzius.</i>
	"THE COURSE OF EMPIRE," - - -	- <i>Thomas Cole.</i>

A series of five pictures, illustrating a nation's rise, progress, greatness, decline and fall, and the consequent changes in the same landscape.

NOTE.—The isolated rock crowning a precipitous hill, in the distance, identifies the scene in each of the series, but the observer's position varies in the several pictures.

"First freedom and then glory, when that fails,
Wealth, vice, corruption."

[FIRST OF THE SERIES.]

14. The "Savage State," or "Commencement of Empire."

The sun is rising from the sea, over a wild scene of rocks, forests and mountains, dissipating the clouds and darkness of night. Man, attired in skins, is seen engaged in the wild dance and the chase, the characteristic occupations of the savage life. In this picture, we have the first rudiments of society. Men have banded together for mutual aid. The useful arts have commenced in the construction of the canoe, the weapon and the hut, and we may imagine the germs of two of the fine arts, Music and Poetry, in the singing usually accompanying the dance of the savage. The empire is asserted, to a limited extent, over sea, land and the animal kingdom. It is the season of Spring,—the morning of the nation's existence.

[SECOND OF THE SERIES.]

15. "The Arcadian," or "Pastoral State."

Ages have passed, a change has been wrought in the scene—man has subjugated "the untracked and rude." We now see the shepherd and his flocks, the ploughman upturning the soil, and the wafting sail,—by the shore a village, and on the hill the ascending smoke of sacrifice. In this picture, we have agriculture, commerce and religion. In the aged man describing the mathematical figure,—the rude attempt of the boy in drawing,—in the female figure with the distaff,—the vessel on the stocks,—in the primitive temple and the dance of the peasants to the music of the pipe, we have evidence of the advance made in science, in the useful and the fine arts.

It is early summer, and the sun has ascended midway to the meridian.

[THIRD OF THE SERIES.]

16. "The Consummation of Empire."

The rude village has become a magnificent city. From the bay—now a capacious harbour, with *phari* at the entrance and thronged with war galleys and barks with silken sails,—ascend piles of architecture, temples, domes and collonades. The massive bridge, the streets and squares lined with palaces and adorned with statuary, clustered columns and sparkling fountains, are crowded with gorgeous pageants and triumphal processions. It is a day of triumph—man has conquered man—nations have been subjugated. By wealth and power, knowledge, art and taste, man has achieved the summit of human grandeur.

The sun is near the meridian.

[FOURTH OF THE SERIES.]

17. "Destruction."

Ages may have passed since the scene of glory. Luxury has enervated, vice has debased, and the strength of the mighty nation has consumed away. A barbarous enemy sacks the city. The heavens are darkened by a tempest, and the storm of war rages beneath, amid falling walls and collonades, and the flames of temples and palaces.

[FIFTH OF THE SERIES.]

18. "Desolation."

The moon ascends the twilight sky near where the sun rose in the first picture. The last rays of the departed sun illumine a lonely column of the once proud city, on whose capital the heron has built her a nest. The shades of evening steal over shattered and ivy-grown ruins. The steep promontory, with its insulated rock, still rears against the sky unmoved, unchanged, but violence and time have crumbled the works of man, and art is again resolving into elemental nature. The gorgeous pageant has passed—the roar of battle has ceased—the multitude has sunk in the dust—the empire is extinct. (Reed collection.)

19. The Wood-Chopper's Boy, - - *G. W. Flagg.*
(Reed collection.)

20. Portrait of President Adams, (John Quincy,) *A. B. Durand.*
Original; taken from life in 1834.
(Reed collection.)

21. Assumption of the Virgin, - *Annibale Caracci.*
(Reed collection.)

22. The Nun, - - - *Flagg.*
(Reed collection.)

23. The Match Girl, (London,) - *Flagg.*
(Reed collection.)

24. Miniature—Dutch Enamel.
(Reed collection.)

25. The Old Fiddler, - - - *after Teniers.*
(Reed collection.)

26. Sleeping Female, - - - *Flagg.*
(Reed collection.)

27. Portrait of a Young Lady, taken in 1608, *Flemish School.*
(Reed collection.)

28. The Chess Players—Check mate, - *G. W. Flagg.*
(Reed collection.)

29. Summer Sunset, - - - *T. Cole.*
(Reed collection.)

- | NO. | SUBJECTS OF THE PAINTINGS. | ARTIST. |
|-----|---|-----------------------|
| 30. | The Cavalier and Lady; copy from original,
by Metzu, in the gallery of the Louvre,
Paris, - - - | <i>A. B. Durand.</i> |
| | Loaned to the Gallery by J. Sturges. | |
| 31. | Autumn Scene—Corway Peak—White Moun-
tains—New-Hampshire, - - -
(Reed collection.) | <i>T. Cole.</i> |
| 32. | Wrath of Peter Stuyvesant on learning the
capture, by treachery, of Fort Casimir,
- - - | <i>A. B. Durand.</i> |
| | <p>“On receiving these direful tidings, the valiant Peter started from his seat, dashed the pipe he was smoking against the back of the chimney—thrust a prodigious quid of tobacco into his left cheek—pulled up his galligaskins, and strode up and down the room, humming, as was customary with him when in a passion, a hideous northwest ditty.”</p> <p style="text-align: center;"><i>Knickerbocker's New-York</i>, Book vi. Chap. 2.
(Reed collection.)</p> | |
| 33. | The Truant Gamblers, - - -
(Reed collection.) | <i>W. S. Mount.</i> |
| 34. | Landscape—Composition Italian Scenery,
- - - | <i>T. Cole.</i> |
| | <p>“O, Italy, how beautiful thou art!
Yet I could weep, for thou art lying, alas,
Low in the dust, and they who come admire thee,
As we admire the beautiful in death.”</p> <p style="text-align: right;"><i>Rogers' Italy.</i></p> <p style="text-align: center;">(Reed collection.)</p> | |
| 35. | The Goblet and Lemon, - - -
(Reed collection.) | <i>W. Van Aelst.</i> |
| 36. | Rebecca, - - -
(Reed collection.) | <i>Flagg.</i> |
| 37. | Boors gambling, - - -
(Reed collection.) | <i>after Teniers.</i> |
| 38. | Miniature—Dutch Enamel.
(Reed collection.) | |

NO.

SUBJECTS OF THE PAINTINGS.

ARTIST.

39. Portrait of President Madison, - *A. B. Durand.*

From the original, by Stuart, at Bowdoin College,
Maine. (Reed collection.)

40. The Farm Yard, - - - *A. B. Durand.*

Loaned to the Gallery by T. H. Faile.

41. Falstaff, enacting Henry IV. - *G. W. Flagg.*

Prince Henry.—Do thou stand for my father, and
examine me upon the particulars of my life.

Falstaff.—Shall I ? content :—this chair shall be my
state,—this dagger my sceptre, and this cushion my
crown.

King Henry IV., Part i., Act ii., Scene 4.
(Reed collection.)

42. The Stranded Ship, - - *A. B. Durand.*

Where, hapless bark, are they who furled the sail,
When o'er thee burst the fury of the gale ?
Where they, who grasped the shrouds with desperate hand,
When the mad billow flung thee on the land ?
Do these blue waves that now in sunshine leap,
Roll o'er their corse far within the deep ?

(Suggested by the picture.)

Loaned to the gallery by Hy. S. Mulligan.

43. The Huntsman's Tent—game and dogs after
a hunt, - - - - *Fyt.*
(Reed collection.)

44. Dance on the Battery, - - *A. B. Durand.*

“ It would have done one's heart good, also, to
have seen the valiant Peter, seated among the old
burghers and their wives of a Saturday afternoon,
under the great trees that spread their shade over the
Battery, watching the young men and women as they
danced on the green. Once, it is true, the harmony
of the meeting was rather interrupted. A young
vrouw, of great figure in the gay world, and who having
lately come from Holland, of course led the fashions
in the city, made her appearance in not more than
half a dozen petticoats, and these, too, of most alarm-
ing shortness. An universal whisper ran through the
assembly, the old ladies all felt shocked in the ex-

treme, the young ladies blushed, and felt excessively for the "poor thing"—the whole assembly was thrown into great admiration, several grave country members were not a little moved, and the good Peter himself, who was a man of unparalleled modesty, felt himself grievously scandalized."

Knickerbocker's New-York, Vol. ii., Book vii., Ch. 1.

Loaned to the Gallery by T. H. Faile.

45. Lady and Parrot, - - - - *Flagg.*
(Reed collection.)

46. Prattsville, Greene County, N. Y., - *D. Huntington.*

Loaned to the Gallery by Chas. M. Leupp.

47. Portrait of President Jackson, - *A. B. Durand.*

Original ; taken from life in 1835.

(Reed collection.)

48. Portrait of Mrs. Washington, wife of Washington, - - - *A. B. Durand.*

From the original, by Stuart, in the Boston Athenæum. (Reed collection.)

49. Dogs fighting, - - - *Morland.*
(Reed collection.)

50. The Pedlar displaying his Wares, - *A. B. Durand.*
(Reed collection.)

51. Murder of the Princes, - - *G. W. Flagg.*

ENTER TYRREL.

"*Tyr.*—The tyrannous and bloody act is done ;
The most arch deed of piteous massacre,
That ever yet this land was guilty of.
Dighton and Forrest, whom I did suborn
To do this piece of ruthless butchery,
Albeit they were flesh'd villains, bloody dogs,
Melting with tenderness and mild compassion,
Wept like two children in their death's sad story.
O thus, quoth Dighton, lay the gentle babes.
Thus, thus, quoth Forrest, girdling one another
Within their alabaster innocent arms :
Their lips were four red roses on a stalk,
Which in their summer beauty, kiss'd each other.
A book of prayers on their pillow lay :
Which once, quoth Forrest, almost changed my mind :
But, O, the Devil,—there the villain stopp'd :

When Dighton thus told on,—*we smothered*
The most replenished sweet work of nature,
That, from the prime creation, ere she framed."
 King Richard III., Act iv., Scene 3.

(Reed collection.)

52. The Bashful Cousin, - - - *F. W. Edmonds.*

Loaned to the Gallery by J. Sturges.

53. Portrait of President Jefferson, - *A. B. Durand.*

From the original, in the possession of his daughter, Mrs. Randolph, by Stuart.

54. A Sibyl, - - - *H. P. Grey.*

Loaned to the Gallery by J. Sturges.

55. Madonna and Infant, - - *Early style of Raphael.*
 (Reed collection.)

56. Washington, - - - *A. B. Durand.*

From the standard original, by Stuart, in the Gallery of the Boston Athenæum. (Reed collection.)

57. The Little Savoyard, - - - *Flagg.*
 (Reed collection.)

58. The Vale and Temple of Segestæ, Sicily, *T. Cole.*

"Midway between Palermo and Segestæ, the broad slopes of an ample valley lie before the traveller. In the depth is a river meandering among fragrant oleanders.—on the left the valley is intersected by a range of distant mountains; on the right is a beautiful bay of the Mediterranean. Across the valley the mountains form a green amphitheatre, and high in a remote part is seen the Temple of Segestæ."—*Notes of the Artist, made in a tour in Sicily.*

Presented to the Gallery by the Artist.

59. Portrait of President Adams, (the elder,) *A. B. Durand.*

From the original, by Stuart, in possession of his son, John Quincy Adams. (Reed collection.)

60. Copy of a Figure in a Group, by Titian, in the
Borghese Palace, Rome, - A. B. Durand.

Loaned to the Gallery by J. Sturges.

61. Lady Jane Grey preparing for execution, G. W. Flagg.

"After uttering these words, she caused herself to be disrobed by her women; and with a *steady serene countenance* submitted herself to the executioner."

Hume, Chap. xxxvi.

(Reed collection.)

62. The Bargaining, - - - W. S. Mount.

"Seth suspended for a moment the whittling his twig, and there seemed a crisis in the argument—a *silent pause*—when a shrill voice from the front gate adjourned the meeting instanter. It was the voice of Aunt Nabby herself, breathing authority and hospitality—*Joshua, come to dinner, and bring the folks along with you.*"

Jack Downing's Journal—N. Y. Gazette, Oct. 28, 1835.

(Reed collection.)

63. Wreath of Flowers encircling Holy Family—
Antique, - - - Italian School.

(Reed collection.)

64. Landscape, - - - Flemish School.

(Reed collection.)

65. View on Catskill Creek, - - - T. Cole.

(Reed collection.)

66. Marine View, - - - Birch.

(Reed collection.)

67. Hebrew Women borrowing the Jewels of the
Egyptians, - - - J. G. Chapman.

"And the Children of Israel did according to the word of Moses: and they borrowed of the Egyptians jewels of silver, and jewels of gold, and raiment: and the Lord gave the people favour in the sight of the Egyptians, so that they lent unto them such things as they required: and they spoiled the Egyptians."—*Exodus*, xii., 35, 36.

Loaned to the Gallery by J. Sturges.

NO.

SUBJECTS OF THE PAINTINGS.

ARTIST.

68. Lafayette, - - - - - *C. C. Ingham.*

Painted from life in 1825, and is the *original* head
from which was made the full length for the state, now
in the State Department, Albany.

Presented to the Gallery by the Artist.

69. Wreath of Flowers, encircling Coat of Arms
and Miniature of Duke of Austria,
(1658,) - - - - - *F. Marrel.*
(Reed collection.)

70. Moonlight, - - - - - *T. Cole.*
(Reed collection.)

71. The American Boy's Inheritance, - *F. W. Edmonds.*
The Bible, a brave heart and a mother's blessing.
Loaned to the Gallery by J. N. Lord.

72. Old English Sportsman, - - - *Morland.*
(Reed collection.)

73. View near Bridgeport, Connecticut, - *Richardson.*
(Reed collection.)

74. The Day Dream, - - - - - *C. C. Ingham.*
Loaned to the Gallery by the Artist.

CATALOGUE OF ENGRAVINGS.

NO.	SUBJECTS AND PAINTERS.	ENGRAVER.
80.	Count D'Harcourt, - - -	<i>Masson.</i>
From a Portrait by Mignard; mentioned in the "Engraver's Manual" as "a masterpiece."		
81.	Earl Temple, - - -	<i>W. Dickinson.</i>
From a Portrait by Sir Joshua Reynolds.		
82.	Napoleon, from Gerard, - - -	<i>Desnoyers.</i>
83.	Louis XVIII. do. - - -	<i>do.</i>
84.	"La Maitresse du Titien," painted by Titian,	<i>Forster.</i>
85.	Aurora, - - - - -	<i>Volpato.</i>

From a fresco painting in the Villa Ludovisi, by Guercino; the rival of Guido's Aurora, and one of the most admired frescoes in Rome.

86.	Beatification of the Virgin, by Guido, -	<i>Bettelini.</i>
87.	Roman Ladies presenting their Jewels to defray the expenses of the War, -	<i>Marchetti.</i>
From a much admired painting by Camuccini.		
88.	Christ raising the Widow's Son, by Agostino Caracci, - - - -	<i>Folo.</i>

The engravings, from No. 89 to No. 107, inclusive, are of the celebrated frescoes of Raphael, in the Halls of the Vatican.

89.	Baptism of Constantine, the first Christian Emperor, by Pope Silvester, -	<i>Salandri.</i>
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90. Address of Constantine before his battle with
Maxentius, - - - *Salandri.*

Raphael has taken the moment when the Cross appears in the air supported by Angels.

91. The School of Athens, - - - *Volpato.*

The scene is laid in a magnificent building, imitated from the original designs for St. Peter's, made by Bramante and Michael Angelo. Though called the school of Athens, it represents philosophy in general, and is, in expression and scholastic knowledge, a wonderful work; each philosopher, by his postures and gestures, characterizing his peculiar doctrines and opinions. In the centre are Plato and Aristotle. The style and attitude of Plato denote that he taught of immortality. Pythagoras has his hands concealed in his mantle, referring to the secrecy he enjoined. The figure leaning on a column is Parmenides, and near him sits his adopted son Zeno. Socrates, known by his face, is talking with his fingers to Alcibiades, in armour. Thales, the geometrician, is supposed to be walking. Xenophon appears to be calling to a youthful figure, his son Gryllus. Epicurus is crowned with vine leaves. Diogenes, with his cup, is seen on the second step. Below him is Bramante, as Archimedes, tracing an hexagonal figure. The crowned figure, holding a globe, is Alphonso of Arragon, as Zoroaster, conversing with two persons, whose portraits are those of Raphael, and his master Perugino. The statues and bassi-relievi are emblematical of the different schools of philosophy, and the picture, in point of composition, is considered a masterpiece.

92. Theology, - - - *Volpato.*

This has also been entitled the "Dispute of the Sacrament." In the upper part are the Trinity, Madonna, and St. John the Baptist. Below are Saints Gregorio, Ambrozio, Augustin, Domenico, Bonaventura, and Jerome. The first four as Fathers of the Church, seated at each side of the altar, are discoursing on the Holy Sacrament. These heads are thought to be peculiarly fine.

93. Key to the above.

94. Conflagration, - - - *Volpato.*

A fire happening at Rome in the time of Leo IV., he ordered Raphael to make it the subject of a picture. The artist has made it somewhat classical by introducing a scene at the burn-

ing of Troy, described by the Roman poet—Æneas bearing the aged Anchises, Crêusa and the little Arcanius. The tumult and high wind raised by the fire, are expressed with great effect. The rescue of the father, the person sliding down a wall and the woman carrying water on her head, with the fine figure of a female in an imploring attitude, in the foreground, are much admired.

95. Repulse of Attila, - - - *Volpato.*

This picture, celebrated for its composition and grouping, represents Attila, King of the Huns, in his advance against Rome, discovering St. Peter and St. Paul descending to arrest his progress. Raphael has chosen the moment when the Apostles are first discovered by Attila alone.

96. Key to the above.

97. Battle of Constantine, fought against Maxentius, A. D. 312, - - - *Fabri.*

According to general opinion, this is one of the finest pictures in the first class of great works. The most striking groups are an old soldier raising his dying son,—two soldiers fighting in the same part, and Maxentius in the Tiber, vainly struggling to extricate himself.

98. Miracle of Bolsena, - - - *Morghen.*

The heads of the Pope, Cardinals and Priests saying mass, are much admired.

99. Mount Parnassus, - - - *Volpato.*

At the entrance of a grotto is Sappho. The most prominent of the four figures near her is Pindar, conversing with Corinna, who points with two of her fingers to Archilochus. Petrarch wears a monastic hood. The elevation of Homer, on a level with Apollo and the Muses, shows that he has no rival. Raphael has made the leaves of his laurel crown take the shape of luminous rays, like the garland of Apollo. Not far from Homer stands Virgil pointing to the epic muse. Looking at Virgil, and standing below him, is Dante, and behind Virgil is Ariosto. Raphael has placed the violin, an invention of his own time, in the hands of Apollo. The person looking at a gigantic figure below him is Horace.

100. Key to the above.

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| 101. | Donation of Patrimony to the Church by
Constantine, - - - | <i>Fabri.</i> |
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The composition is admired. The episodes deserve notice, namely :—soldiers driving back the spectators—the beggar—father and son—child on a dog, &c.

- | | | |
|------|--|-----------------|
| 102. | Overthrow of Heliodorus, King of Syria, - - - | <i>Volpato.</i> |
|------|--|-----------------|

Who came to pillage the temple at Jerusalem, by two angels and a warrior, sent at the intercession of Onias, the high priest, as recorded in the second Book of Maccabees. This is extremely admired, especially the angels, who are pursuing Heliodorus with such rapidity, that they seem to fly. The warrior on horseback is strikingly fine. The temple appears swept of the people in a moment, while in the background Onias is discovered at the altar invoking Heaven.

103. Key to 102.

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| 104. | Justification of Leo III., - - - | <i>Fabri.</i> |
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Swearing before Charlemagne that he was not guilty of the crimes laid to his charge by those who wished to depose him. The composition of this work is much admired.

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| 105. | Deliverance of St. Peter, - - - | <i>Volpato.</i> |
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The manner in which the lights are managed in this picture is considered inimitable.

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| 106. | Victory of Leo IV. over the Saracens at Ostia, | <i>Fabri.</i> |
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- | | | |
|------|---|---------------|
| 107. | Coronation of Leo III. by Charlemagne, - - - | <i>Fabri.</i> |
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The above form a part of a collection of about two hundred and fifty engravings, presented to the Gallery by the family of Mr. Reed. The collection comprises many rare and valuable engravings by eminent artists of celebrated pictures of the first masters, from the earlier stage of the art, about the year 1500, to those of our own time.

CONSTITUTION

OF THE

NEW-YORK GALLERY OF THE FINE ARTS.

ARTICLE I.

TITLE AND OBJECT.

1. THIS Association shall be entitled THE NEW-YORK GALLERY OF THE FINE ARTS.

2. Its object is to establish in the city of New-York a permanent Gallery of Paintings, Statuary and other Works of Art.

3. The Gallery shall consist of works of art belonging to the Association, and of such others as shall be loaned for exhibition with the approbation of the Executive Committee : and in no case shall any work be exhibited for the purposes of sale.

4. Works of Art will be received as donations, and placed in the Gallery, provided the Trustees approve the same. Any person bestowing any work of art, which shall be accepted, shall receive a vote of thanks from the Trustees, and a certificate of membership for life.

ARTICLE II.

MEMBERS.

1. The payment of one dollar, and the subscription of this Constitution, shall constitute the person making such payment and subscription a member for life.

2. Each member shall receive a certificate of membership, which shall entitle him to free admission to the Gallery for life, whenever it is open.

3. The certificates of membership shall not be transferable, and all rights conferred thereby, shall attach solely to the person named therein, and shall expire with his life.

ARTICLE III.

TRUSTEES.

1. There shall be a board of fifty Trustees.
2. (Names of first Board of Trustees, already mentioned.)
3. Fifteen shall constitute a quorum for the transaction of business.

4. The Trustees shall have power to fill vacancies in their own body, to elect from their own number all officers and committees, and the same at pleasure to remove: to make such by-laws and regulations for the management of the business of the Association, and for the preservation, increase and exhibition of the Gallery, as they may deem expedient: to revoke and alter the same at pleasure: to purchase, for cash only, the paintings collected by the late Luman Reed, Esq., and such other paintings and works of art as they may deem advisable: to procure, for cash only, such lands and buildings as will furnish suitable rooms for the exhibition of the Gallery, and in the mean time to make such arrangements for the exhibition, consistent with this constitution, as they may deem expedient: to designate such persons as they may deem proper, to whom shall be conveyed the premises procured for the Association; to obtain a charter of incorporation: to delegate to officers and committees such powers and duties as they may deem expedient: and in general, to manage all the affairs of the Association.

5. The Trustees shall have no power either to create any debt or liability on the part of the Association; or to sell, exchange or lend any of its works of art; or to do any thing by which any of its property can be encumbered; or to impose any assessment on its members.

6. The Trustees shall meet annually, on the fourth day of January; or if that day fall on Sunday, then on the fifth.

7. All meetings shall be held in the city of New-York.

8. Any ten of the Trustees may require the Secretary to call a meeting of the Board, at such time and place as they shall appoint, by a written request signed by them, and specifying the objects for which the meeting is called; and no other business shall be transacted at such meeting.

ARTICLE IV.

OFFICERS.

1. At their Annual Meeting in January the Trustees shall elect from their own number,

A PRESIDENT,
A VICE PRESIDENT,
A TREASURER,
A SECRETARY.

2. Should an election not be had at the time appointed, the same may be had at a meeting of the Trustees, to be specially called for that purpose.

3. Such officers shall be chosen by ballot, and a majority of the votes given shall constitute a choice.

4. Such officers shall hold their offices until their successors are elected, unless in the mean time removed by the Board.

5. The officers shall perform such duties as usually appertain to their offices, and as shall be prescribed by the Trustees.

6. The Treasurer shall lay before the Trustees, at their annual meeting in January, a full statement of the accounts of the Association during the past year, which shall be accompanied by vouchers, and audited by the Executive Committee.

7. The Secretary shall inform each Trustee of every meeting of the Board, by notice properly addressed, and put into the post-office at least three days before such meeting.

8. In notices of special meetings he shall mention the objects for which they are called.

9. This Constitution shall not be altered or amended unless by a vote of a majority of the Trustees, at a meeting called for that special purpose, and a notice of such alteration or amendment given in writing at least two weeks previous to such special meeting.

ARTICLE V.

THE EXECUTIVE COMMITTEE.

1. The Trustees shall, at the annual meeting in January, elect from their own body five persons, who, with the officers, shall constitute the Executive Committee.

2. Should such election not be had at the time above provided, the same may be had at a meeting of the Trustees to be specially called for that purpose.

3. Such election shall be by ballot, and a majority of the votes given shall constitute a choice.

4. The Executive Committee shall hold their offices until their successors are elected, unless previously removed by the Board.

5. When the Board of Trustees are not in session, the Executive Committee shall have and exercise all the powers of the Board, subject to its supervision and control.

6. The Executive Committee shall, at the annual meeting of the Trustees in January, lay before them a full report of all their proceedings during the past year.

7. The Executive Committee shall keep all the property of the Association fully insured.